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From this partial list of the painters represented in the galleries one can only obtain an inkling of the extent and value of the show. It should be said as the closing word of this note that there are bronzes by Daniel Chester French, Eli Harvey, Bessie Potter Vonnoh, John J. Boyle, Anna Hyatt, H. A. MacNeil, who won Portland by those Indians of his in the City Park; small figures by his wife, wonderful small animals by F. G. R. Roth, busts by Solon H. Borglum, a bas-relief by Herbert Adams, the large figure "Doria the Genoese," by August Lukeman, and many other figures and groups.

F. C. WEEKS.



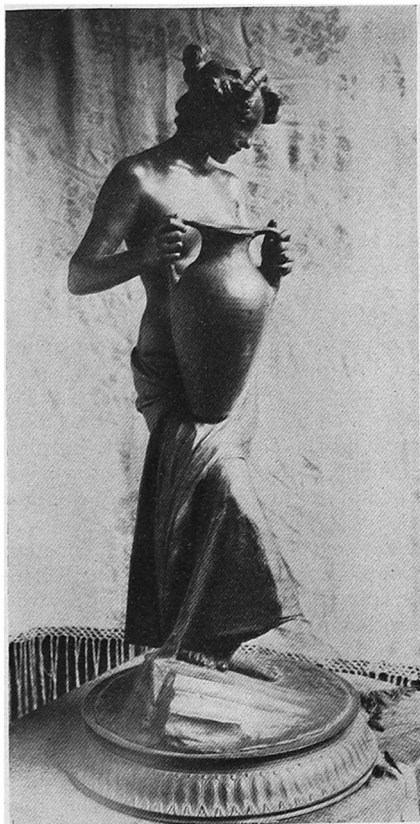
## A CLEARANCE HOUSE FOR ART

There was recently published in Chicago a circular bearing the ambitious title, "On the Ideal Relations of Public Libraries, Museums, and Art Galleries to the City." It is compiled by Dr. O. C. Farrington, representing the Chicago Library Club, and it recommends the formation of an advisory paid commission, consisting of officers and directors of public libraries and museums, which shall consider all matters of common interest and policy and gradually "find its own powers." Now, this plan may or may not be the best, and it may or may not be accepted by the city government, but it is evident that there is a common ground between art and literary institutions over which a joint commission might exercise a very salutary jurisdiction.

Under the present arrangement, or lack of it, there is constant overlapping and waste. For example, until of late years the Metropolitan Museum set up its own reference library; any visitor who desired information of a special sort on its exhibits must go either to the Astor Library, the private Society Library, the Avery Library, or that of one of the literary clubs. Similarly, a student of the applied arts might well be in doubt whether to begin work at the Cooper Union, or at the Metropolitan Museum, while a collector drawing up his last will and testament to-night may not know so elementary a principle as that textiles should go to the Cooper Union and wrought-iron and ancient glass to the Metropolitan Museum; or that prints and engravings should be given, not to any of the art institutions, but to the Public Library, which, in the Avery collection of modern etchings, and in collections of historical subjects and of Japanese color wood-cuts, has an admirable beginning of a department. Returning to the student's point of view, it will possibly surprise many amateurs to learn that the fascinating subject of barbaric design must be studied in New York, not at any of the art museums, but at the Natural History Museum, which has instructive collections in Orientalia, as in primitive archæology generally.

In part, such illogical dispersion and duplication is merely an inevitable effect of individualism in men and institutions. Donors are guided largely by personal acquaintance and predilection; institutions are seldom magnanimous enough to decline or divert into

logical channels valuable gifts which lie aside from their proper work. In a matter so essentially temperamental as collecting and bequeathing works of art, no organization will ever wholly eliminate caprice, but an intelligent committee might at least define the proper functions of its constituent libraries and museums, might set up an ideal to which private benefactors would gradually approximate, and, by the exchange of loan collections, or where conditions permit, by actual purchase or barter, might do much to reduce to order a group of institutions that have "just grown." Such a board, since our museums and libraries are mostly of a half-private nature, could probably have no official standing, and would exercise very limited powers, but it is a matter in which intelligence and good will may easily gain the weight of authority without its invidiousness. By degrees a kind of friendly compact might do away with harmful dupli-



UNA POMPEIANA  
By Vincenzo Alfano

cation and competition. In short, a museum and library board might fairly hope to accomplish in the field of art the useful work that a clearing house now effected in the field of philanthropy by the Charity Organization Society is doing—a work eminently desirable.

We need emphatically a more plentiful supply of general ideas in

matters artistic. Take the case of the Metropolitan Museum—not because it is exceptional, but because it is most striking; at present it falls in its contents and policy somewhere between the National Gallery and the South Kensington Museum. It is building up a collection of choice articles chiefly for purposes of human delight, and it is assembling heterogeneous, if comprehensive, collections chiefly from the point of view of historical study and of practical design. These aims are in a measure incompatible; at least they require clear perception and judicious recognition in the arrangement of galleries. Evidently it would be unfortunate for the Museum haphazardly to make all art to be its province, in disregard of the parallel activities of the great libraries and museums of the metropolitan district. It might turn out that a far greater specialization than at present exists is desirable, that the rough division between the fine and industrial arts which is strictly and successfully observed at Berlin and less stringently in London and Paris would be expedient here also. One may conceive, for example, that the field of the applied arts might with advantage be left to institutions like the Cooper and Pratt, where these exhibits are immediately serviceable to the artist artisan, and not less available for the student and art-lover. And if testamentary conditions stood in the way of actual transfer of exhibits, there could be no obstacles to loans—for long or for short periods.

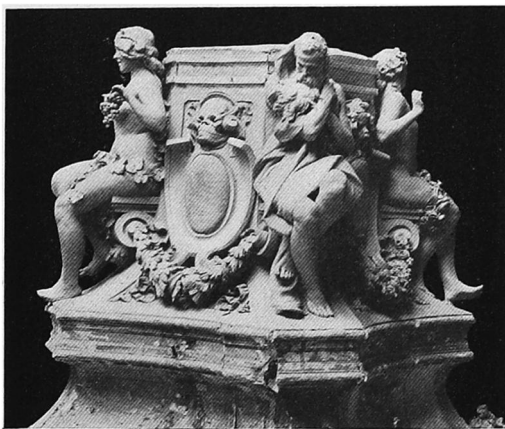
Short of such radical readjustment, it would do the officers of our



DAVID  
By Vincenzo Alfano

libraries and museums much good merely to know what the others are doing, and a body that expressed the best judgment of the city on art matters would have abundant *raison d'être*. We have no doubt that from the present personnel of these institutions a board could be chosen which would soon acquire an influence corresponding to the unquestioned scholarship and sagacity of its presumptive members.

NEW YORK EVENING POST.



THE SEASONS—AUTUMN AND WINTER  
By Vincenzo Alfano

## BOSTON'S SUMMER ART EXHIBITION

The Copley Society's summer exhibition of works by contemporary American painters and sculptors, which opened recently in Copley Hall, to continue until September 12, is the first important recognition by one of the Boston art associations of what the dealers have come pretty well to understand, that in the vacation season a much larger and more national public can be reached from Boston than at any other time of the year. For, as the New York Post points out, at North Shore and South Shore resorts within an hour's ride of the city are thousands of summer residents—New York artists, literary folk, and bankers, Chicago and Kansas City packers, Southern planters and manufacturers, foreign diplomats, and visitors. The present summer exhibition, which will, it is hoped, be the first of a series, was originally intended to be national in scope, but on account of the haste in which it was arranged, a great majority of the painters and sculptors represented are residents of Massachusetts.